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Volume 13, Number 02 (February 1895)

Theodore Presser

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compound cadence-groups by still more conclusive evidence as the end of the second or third compound group.

By the time the end of a double compound cadence group is reached, it must seem the music will have finished the utterance of what may be called a single complete musical thought; so that the final strong cadence serves to cadence a stop somewhat analogous to the close of a sentence. On such musical thought, uttered in rhythmic form and brought to an adequate conclusion by a strong cadence, is technically called a period. A period may be completed even within the limit of a single extended cadence group; but however formed, out of a simple cadence-group, a compound cadence group, or, as is more usual, out of a double compound cadence-group, the musical period is complete in itself and fulfills the goal of the second mode of rhythmic grouping, that by cadence.

The following illustrations will serve for examples of cadence-groups and period structure.

Period from Haydn Sonata, No. 8. Peter's edition, constructed as follows:

Simple accent group = (—)

Compound accent group = (— — —)

Simple cadence group = (— — — — —)

Compound cadence group = twice the simple cadence group

Double compound cadence group, making the period, = twice the compound cadence group.

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accent-group is the basis of cadence-rhythm, and the time-unit is the basis of accent-rhythm. If the student has mastered the rhythmically structured period as above, there remains but a consideration of the melodic structure of the cadence-group of a period, before he is able to intelligently approach the subject of form proper. It is not the purpose of this article, however, to discuss melodic structure, but to discuss the rhythmic structure of the cadence-group of a period, which is the subject of the present article. The melodic structure of a period may be easily deduced by reading and classifying the melodies of an ordinary hymn and tune book, which rarely extend beyond the limits of one or two regularly constructed periods. The increased importance put upon the law of variety, under accent-rhythm and cadence-rhythm notation, has been said about the measure to avoid the monotony of the rhythmic impression, since the notation of this article would not permit, and since alterations and additions in common time are easily understood and so great a moment—But the problem of form brings the law of variety as one to the fore. The question is how to obtain a larger rhythmic grouping that shall be obvious, and yet avoid the piling up of mechanical sounds, as effect which is already sufficiently marked by the regular rhythmic accent, regular cadence, and regular periodizing. In the case of dance and march music this mechanical process is an advantage rather than otherwise; so that the problem does not arise. Dance and march are added regular period by period, constructing the larger groups which constitute the form by utilizing similarity and contrast of melody and by producing the desired effect. In other music than this, however, the problem nearly always arises and is answered in a great number of ways. There is general contrast either in the use of melodic material distributed about a nucleus of regular periods, the melodic material in some cases changing even the regular form of cadence-group, but almost never the regular accent-rhythm, or in the extension or contraction of some of the observing regular cadence-groups of a period. When melodic material is found, the nature of the melody must be trusted to indicate where the regular periods begin and end. And, in fact, the larger the form the more is reliance placed upon special melodic, called themes or subjects, to mark clear the periodic structure. Among the many forms possible, the artist must choose that which will best suit the character of the idea he wishes to express, and composers are constantly experimenting in form. The systematic study of Form, therefore, consists mainly in familiarizing oneself with these actual forms which have been used successfully by past writers and have been a place for themselves in the literature of music. An adequate understanding of the larger forms involves a knowledge of the principles of tonality, and of thematic treatment, as well as of rhythm. But the object of this article is accomplished if a clear view has been given of the excessive steps of rhythmic grouping up to the life of rhythm in Form, and if the reader and purpose of the rhythmic irregularities found in most forms are apparent.

The reader must be relied upon to supply his own intuition of this last paragraph. With the following table can perhaps serve to summarize the discussion and may be found convenient in rhythmic analysis.

TABLE.

Simple accent-rhythm = time-unit by two or three.

Compound accent-rhythm = simple-rhythm by two or three.

Double compound accent-rhythm = compound rhythm by two or three.

Simple cadence-groups = accent-rhythm (simple or compound) by two or three, rarely by three or four.

Compound cadence-groups = simple cadence-groups by two or three, rarely by three.

Double compound cadence-groups = compound cadence-groups by two or three.

A Period = the complete rhythmic expression of a single musical thought.

Musical Form (of many sorts) = combinations of periods, with or without certain modifications in the periodic structure, or the addition of superperiodic material supplemental to the regular period.

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THE AMATEUR MUSICAL SOCIETY.

ACCOUNTS OF MUSICAL SOCIETIES, PROGRAMS, NOTES OF WORK, LISTS OF SOCIETY, QUINCEY AND ADDRESS.

AMATEUR MUSICAL SOCIETY, 101 N. 10th St., St. Paul, Minn.

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AMATEUR MUSICAL SOCIETY, 101 N. 10th

PERSONAL MAGNETISM OF RUBINSTEIN.

The great personal magnetism and power to hold the attention of an audience which Rubinstein possessed was well illustrated during a performance he gave some years ago in Leipzig. While playing a Chopin sonata he twice in extemporé struck false octaves at the end of a phrase, producing a most strange effect. He was interrupted at the time by men steeped in music. Such a slip from any one else would have provoked glances and coughs and sighs innumerable from his critical audience. As it was, not a head turned, not an eye looked away from the great man; and the audience, spell-bound, heard him to the close and then burst into thunderous applause. Before such an audience this showed the effect of the magnetism of the man in a most striking manner.

LETTERS TO PUPILS

BY JOHN S. VAN CLEYE

To W. M. — The pedal, shorn, in my opinion, bestraggle even to beguineer. If you, contrary to the advice of your teacher, persisted in using it without knowing how, and without having been taught, it is not your fault, but in paying the penalty. No one can use the pedal correctly without instruction. One would think that the mutual acquaintance of the two of you would be sufficient to prevent those miserable blunders which so common in the lower grades of piano playing; but the fact is that the case does not seem to be a sufficient guide. Just as we have seen the same blunders in the case of the violin, so we should eat, and when and how much, but as we know that ninety-nine people in a hundred do not eat at all, and that the one who does not eat at all is the definition of the existing fact in piano playing. The rules for the pedal can be made either very general and very simple, or very specific and very complicated, or any extremes of moderately complex meals, but the latter are necessary in the delivery of the highest works) and some idea of their ought to be imparted to every student of the piano. The rules for the pedal are not mere such as pitch, rhythm, accents, phrasing, tempo, and the like, should each be carefully studied in any piano book, and the student should be able to play the whole is an adjacent book to tone-quality and to phrasing.

[illegible]

those catchy, trivial, sentimental and yet very clever songs and piano pieces which have a short run and become temporarily the "rage," oftentimes from some intrinsic merit, and always because they hit lucky, a characteristic mood of the average human being.

To R. M.—Your letter contains not one but three or four questions. I will endeavor to dispatch them in order and as clearly as the requisite conciseness will permit. First, then, as to the appoggiatura; your teacher was probably right nine times in ten when he required you to play strongly upon the beat and immediately against the bass note, and yet there are many instances in which your musical instinct, much more soundly and justly divined where this takes a barbarous and disgusting sort of rhythm. The root of the trouble lies in this; the appoggiatura and the grace note are really separate things. In the eighteenth century it was a silly rule that a sharp dissonance, such as a major seventh, should not be written upon the down beat. This is a specimen of the "twelve dead, twelve die" with which human society has been plagued from the beginning, that is, a

[illegible][illegible]

You ask how you can teach your pupils how to play runs and cadences brilliantly and smoothly, and if slow, thinking practice is all that is necessary. I should say that that is by no means all that is necessary. In order to play a cadenza with lightness, financy, and refinement,

It is needless to go through all that makes a pianist. In fact it still remains, and will to the end of time, the test of pianism, that one is able to move the fingers with the lightness of the humming-bird's wings and with the lightning speed. No other thing is supremely necessary in playing the piano. To proceed directly there should be first a stage of slow, solid practice, with minute attention to details. Then there should be a sudden transition to taking the whole passage as one co-ordinated action. It is usually better to make a steady advance toward this state of velocity by increasing the rate one notch at a time along the metronome, but sometimes there is an advantage in making a sudden dash at it as if clearing a five-barred gate. This latter mode is best if a pupil's difficulties arise from over-caution and gnawing self-criticism.

Madisonville, Ohio.

MEN VS. WOMEN TEACHERS.

[illegible]

—Without imagination no perfection in art is possible.

NY W. S. S. MAT

"What studies would you recommend for a student who has finished Bach's Inventions in the first book? Also what pieces would be suitable for the second book? How do you recommend the student proceed with the Grados ad Parnassum? Is it well suited for the third and fifth grades the easiest exercises for the first and second grades as finishing studies?"

The questions are so imperfectly even pretend to answer them that the Bach inventions:—I mean, eighth, eleventh and fourteenth in no others at all. I have these three memorized and played well, and a deal of time; but it secures the Bach, namely, for the useful habit and contrapuntal musical thought; ability to play it in its proper way may be used advantageously, but to do many things, and the object to play brilliantly and with the music of Bach is not in the mode the inventions have very little when they are played incessantly exercises merely, and the object accomplished but merely a certain kind of finger facility.

The three-part inventions start place, as regards difficulty, and fifth grade student could work toward my satisfaction in less than a week. The first invention means that when the first difficulty moving the voice have been over more serious matter of imparting playing, in such sense that every swell and diminuendo, and the much as the outer ones, in spite of one thing and to another. The first invention is a program of these things upon a program preparation of it under some hour at least a month. The merely the technical tasks a great deal these the deeper qualities of the feeling takes much study and the second invention that a pupil apparently the last of the first question, I am not merely captivated. I do not believe that it is to do the whole of these things in the capt as easy diversions of the

I may be met by the suggestion taken out of the swim of the world (as Hamner would say) and held isolated, regardless of passing centuries, his inaccessibility toward Bach even within the elements which Bach supposed himself concerned in this case I don't, for I do not have the feeling will come into the playing, except through music of modern times, the heart throbs of the present, when maturity has advanced; it is able to infuse into older compositions modern intensity to make them alive.

The question regarding the Gracian footings. Clementi was a great technician and he needed for Beethoven the technique that is needed for Beethoven's letter of Beethoven goes. There is a Beethoven, a modern intensity of Beethoven in advance and was the forerunner of this the proper touch and spirit of Schumann and Chopin, both of them from points of the many-sidedness. The Clementi Gracian was originally all that a good pianist ought to be, but also style and cantabile playing.

Nº 1764

Andante Cantabile

from SONATA PATHETIQUE Op. 13.

Edited by
VON BÜLOW
BEETHOVEN.

Adagio cantabile. (a) 60

M.T.

(a)

p sempre legatissimo.

espress.

poco meno piano.

espress.

espress.

dim.

No one in the best of our knowledge has yet pointed out the striking similarity between this movement and that of one of the greatest Adagios from the Masterlist period, namely, the Adagio from the Ninth Symphony, composed a quarter of a century later. The interpretation of both demands an equally inspired mood, the performer or should strive to "make his fingers sing" and may, perhaps, require a more frequent use of the pedal than is here indicated, which must however be dictated by the sensitiveness of the musical ear.

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b) The first middle section of the Sonata for such is the form of this Adagio may be taken somewhat more Andante, i.e., "sing" but no more than is necessary to avoid dragging and therefore only in a few places. c) The turn in this, and the following measure, should not begin with the sixteenth note of the first, but immediately after.

thus:  and: 

d) A tasteful execution in strict time, main notes C and as shifting the measure as an unmeasured must be extended. b) In the repetition

1764-4

brillante. *tranquillo.* *decresc.* *sf. cresc.* *ff* *pp* *molto cresc.* *ten.* *ritenuto.* *M. a tempo* *cresc.* *p dolce.* *molto espress.* *dim.*

a) A little hastening in the first and the following measures, is advisable, also to retard in the third, the former on account of the interruption of the harmony, and the latter on account of the varied modulation, which is quite free from everything indicating agitation or haste.

1764 - 4

b) The triplet should be brought out quite distinct, though quite subordinated to the melody.
c) Swiftness in playing the thirty-second notes of the melody in this case would dislocate the parts, therefore it is quite proper that they be played with the last note of the triplet.

sf *ten.* *rit.* *M. a tempo* *cresc.* *p dolce.* *molto espress.* *dim.*

a) Execute similar to a

b) The shading in this the same as in the first, the crescendo starts with C. The latter shading of

1764 - 4

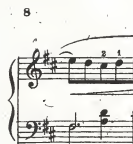
GRACEFUL WALTZ.

Allegro.

RICHARD KRUCROW, Op. 7, No. 3.

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No 1763

My Heart is ever Faithful.

Edited by Chas. W. London.

Symphonic Transcription
by ALBERT LAVIGNAC.

Moderato. M.M. $J = 84-96$.

J.S. BACH.

a) The melody is engraved in large notes. Where there are large notes for the left hand make them secondary in power to those of the right.

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b) The arpeggiated chords are played by turning the right hand palm side up as the finger pass from the lower to the higher notes of the chord.

10

c) Let these chords be wrist bending in a fan in contact with the keys.

1763-4

Musical score for page 11, measures 40-45. The score is in G major, 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *ff*, and *pp*. There are phrasing slurs and accents throughout.

Observe the phrase grouping and half accent marks.

1763-4

Musical score for page 12, measures 46-51. The score continues from page 11. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *ff*. There are phrasing slurs and accents throughout.

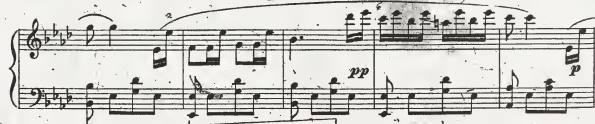
Make these three acc.

1763-4

Black Hussars Polka.

(SHWARZE HUSAREN POLKA.)

RICHARD GOERDELER.
Tempo di Polka.



MUSIO STUDY FOR BOYS.

BY W. L. MERRITT.

Some time ago, in an article which was fortunate enough to find a place in the columns of *The Etude*, I said that next to "musical" there was but one subject I had more at heart, at the same time promising to say that particular subject later. Mr. Harbison in the June issue furnished me, however, in his short but suggestive article on "Music Study for Boys." The more I think of the matter, the greater importance it assumes, and therefore I am constrained to advocate the more general use of music as a part of a boy's education, at the same time trusting that others will take the subject and not allow it to drop. I would like to see a bulletin in every issue of every music magazine in America devoted to "Music for Boys." It is a sweeping assertion, but I make it without fear of contradiction, that we will never become a truly musical nation so long as music study is so largely relegated to the female part of the community. There is no doubt that in the musical past and articles the music teacher and pupil are almost invariably spoken of in the feminine gender. The greater portion of the students at the conservatories and music schools are girls and young women. In looking over several scores of advertisements of schools and colleges for boys and girls, only one boys' school makes any provision for music; while in the notice of girls' schools, music is always mentioned as a special instruction. We can only infer that the managers of these institutions consider music a necessity in female colleges only.

With the privilege that is the same? Their time is mostly spent in teaching girls, an occupation delightful enough in itself, but one which is too often a waste of time and energy, and productive of no result save being a source of income to the teacher. Now it may be well for us to say right here, that I do not mean to say that any girl pupil should be deprived of a music lesson; I have not taught for fifteen years without discerning that the music lesson for many girls is the hour of the week to them. On the contrary, I should be pleased to have every earnest, ambitious, faithful girl pupil take two lessons where she can take one; the world would be better for it. But we owe something to our boys. It is not just right that they should be denied one of the greatest pleasures under heaven, and that their sisters should be given all the opportunities for learning music. This injustice is all the greater when it is considered that boys learn music more quickly and thoroughly than girls, and in ninety-nine cases out of a hundred will make more use of such music as they learn. It is an undeniable fact that a large proportion of our girls give up music entirely after leaving school, or discontinuing lessons. Here many girls continue their music study after marriage? In the majority of cases, unless she is wealthy, social and household affairs preclude all possibility of practice. All teachers of any experience will admit the truth of this.

I had not been in the teachers' ranks long before I discovered that the boys were neglected in this particular. Hence "Give the boys a chance" is a phrase on which I have rung the change for years. I have taken up in my community whenever and wherever an opportunity occurred. I have written articles on the subject for my town papers again and again. As a result over forty per cent. of my classes are boys and young men. I am more enthusiastic than girls. They practice better, and are more musical, for a boy without any talent whatever will not study music at all, while a girl will frequently (and too frequently) go on forever, because perhaps she is persuaded that it is "the thing" to do.

I might say here that when I speak of music study for boys I mean, first, a general knowledge of musical theory and history, to enable them to listen intelligently to music, for the greatest pleasure is not always extracted from music by those who make it, and second, a special knowledge of some instrument (not necessarily the piano of which we have far too much), but of some

recognized orchestral instrument, as violin, viola, cello, double-bass, cornet, clarinet, flute, oboe or bassoon. I never advocate the study of the piano for boys unless they show a very unusual talent for music and a special liking for that instrument.

Further, boys and young men need music more than their sisters. Girls naturally stay at home. Boys will not as a rule. But I have noticed that boys who play well can be found at home very much more than others; they will never look company, for a musical family is always an attractive one. When the musical boys go out of an evening the chance is that they will merely go to some other musical home and play there, or attend an orchestra, band, quartet or choir practice, for the orchestral instruments are regarded pretty generally in most of our churches. Over and over all this is the consideration that the refining and elevating influence of music is truly, that as a general thing a boy who loves music and studies it to some effect will really have an inclination to seek society of musical or musical people. Again, boys, as a general rule, show a greater and more intelligent appreciation of music than girls. The latter "despise" Beethoven, "just despise" Bachmann and Wagner's "Cappas," and say he is "too awest for anything." Beethoven said, "Settlement is well for women, but music should still be free from the soul of man." How tall music stands free from man's soul if music is capably kept from him?

The instruments best adapted for boys use, as I stated above, orchestral instruments. The piano makes such demands on the time of its devotees, that it is not to be recommended except in special cases. On the other instruments respectable results are apparent in a couple of years. Of course to attain virtuosity on the violin will require ten years of hard work on the piano. But no one can deny that, all things being equal, a boy will have much more to show for a year's work on the violin, than he would for a similar time on the piano. The greatest advantage possessed by the smaller instruments is their portability. When a boy leaves home, he can carry his instrument with him. It will be a good companion to him for the first few weeks of his new journey, and after he becomes established in his new abode, he will be able to spend his evenings in such a way that goodnight yawning and dozing dreams will never follow, and to quote Mr. Heche, "It is true to be sought after and welcomed and well received wherever he goes."

It is a matter of great surprise to me that parents have not thought of music in this light more. I am convinced, however, that our teachers are largely to blame for it. I know of one teacher of National and European reputation at present in the East, who dismisses male pupils so much that he makes it no explanation for any untimely boy who comes to him for lessons that he (the pupil) soon leaves. My authority for this was a lady, and one of the best pupils of the teacher in question. I trust there are not many teachers who are guilty of such injustice.

The ignorance of fathers militates badly against the successful work of the teacher. The father pays the bills, and grumbles, and so on. He is paying out his hard-earned money and yet knows not what he is paying for, but does not know what he wants. And between payment his caprice is worse than his opposition would be. When boys are given this advantage of some musical education this state of things will necessarily cease, and the work of the teacher will be lighter and pleasanter, and scores of intelligent men will have pleasure in music where one does now. Besides this, the more talented boys would naturally drift into the ranks of the music teachers. And until these ranks contain more male teachers we cannot expect anything but that our country should remain an unmusical one. I say this with no reflection on the many excellent and hard-working lady teachers of the

Many of these are of good piano teachers as many could possibly be. But I am now speaking of music teachers which means a great deal more than I can say here. A successful music teacher needs to be a man, and a strong one at that. When we teach our boys music, we will be able to get men teachers, but we will not. Further, the mission of music, whatever it is, will never be fulfilled so long as music is left from half the population. As a final remark, I will say that we will always need the intelligent, skillful, and faithful female teacher. But there are many things which only a man can do successfully in teaching music. Give the boys a chance.

FROM A TEACHER'S NOTE BOOK.

BY G. W. FILLMORE.

Pupils should play the scales with staccato touch (after they have learned their legato) for then they have to keep up the wrist and hand in proper position; besides this early develops a good, easy touch. A rest is not only a rest, but likewise a finger rest; so the fingers should be raised entirely from the keys. Indeed, it is a good plan to have the pupil on the edge before the rest in order to call special attention to it. It needs constant vigilance to prevent the majority of pupils from acquiring a careless habit of alighting their fingers on the keys.

The different ways in which pupils use their lessons are often an indication of their industry, aptitude, and ambition, or the lack of these virtues. Often the pupil will enter the studio in a listless, indolent manner that generally progresses a poor, half-hearted, and half prepared lesson. A brief criticism, a cheerful encouragement, a prompt removal of wraps, and at once setting himself at the instrument, is an encouraging sign and is characteristic of the wide awake, talented, and progressive pupil. Here comes one fifteen minutes late, promise with excuses, dawdles (if allowed to) over moving his piano, and delays as long as possible going to the piano; in the last part of the lesson, as soon as possible he sits at the piano, and the teacher needs, as soon as possible, to stop the practice of technical exercises and studies the inevitable answer is, "I forgot." A new piece will, perhaps, awaken a spontaneous interest; but any technical difficulties will occupy the usual indifference and desire to shirk work. How many such pupils all teachers have to endure, and the fond parents regret them to become brilliant players. If they fail at the teacher is to blame, but never the pupil. If lessons are given at the pupil's residence these faults are much more embarrassing. The teacher is waiting in the music room; the young man takes an unusually long time to perform her lesson; or mamma has sent her on an errand and the teacher must patiently wait her return. They seem to regard the teacher's whole time for that day at the disposal of this one pupil. And if the teacher deducts the time lost from the lesson hour there are black looks and other intimations that they are being defrauded.

I know of a case in a brother teacher's experience, where the mother of a child came and gave the teacher an indignant lecture because he had dismissed the pupil one minute before the end of the hour. If four pupils are fifteen minutes late that means a whole hour lost, and where is the payment for that hour unless the teacher deducts it from each pupil's hour? The music teacher must realize, as no other, the truth of the old days, "Time is money."

"Amateurs give us so much trouble because they are creatures of twofold character: necessary and useful, when with a sincere interest they combine themselves with us; but contemptible, and to be dispensed, when they are blinded with vanity and conceit, anxious to push themselves forward and give advice. There are few artists where I request more, a devotee amateur, and there are few that I respect less than a second-rate one.—Mendelssohn.

I have often noticed in reading *The Etude*, if anything, is said about musical education. It is so easy to say that we are not doing it. We are with the artificial that we forget the natural. It is because of the rough touch of the hand, the careless execution, the lack of feeling, that I am speaking about the study of music, out of which we expect the most to rise. If the pupil lacks force or vigor, one must be to help him in concentration of the vital force.

the pupil lack emotion, not which compels us as students to admit feeling which make the key beating the troubled soul. If he lacks this, one who knows the way of leading. But what if the pupil lacks this on of creation, where shall he go to unfold the poet's soul?

If these are the needs of the musician for the work. But I fear we are neglect the extent of the mastering of methods, technique, strict learning, not like a religious man in learning and life.

"True, some survive and some to providing some one comes along who wins the dead.

But this is not right, and it is not because we do not like to be called so, but the reason with all, but sometimes there are laws for conserving the mind, the many powers of the soul, to guide the matter and say if we cannot bring before the world more true emotion and power as well as new sensations. Try my experience I am advanced into mental or mechanical development, we have hard to teach, impossible to reach the emotional every teacher will agree with me in the musical nature is satisfied, the student. Then let us study the soul.

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Don't change a cheap teacher—ask to pay him to look on. Then he can think.

Don't have an expensive teacher think more than experience. Many of them.

Don't have an idiot—what is, don't.

Don't try to teach your mother—dis.

Don't neglect your studies, or when found wanting.

Don't spend much time in adjusting, because may be every year not down to it.

Don't think you know anything but haven't practiced for years or long.

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